

Brachygraphie, Post-Writt.

OR,

THE ART

OF

Short-writing.

Where most Letters consist of single strokes or motions of the Pen,
in best formes of Penship.

The practise is speedy and pleasant, betters the hand for hands of best approved use, and is accommodated for all Languages expressible by spelling.

The second Edition.

Much refined and enlarged, teaching, by the verball Part onely, a speedy dispatch in taking of speeches, by any meane vulgar hands.

Per G. FOLKINGHAM G.

LONDON,

Printed by Thomas Snodham,

1622.



To the READER.



*I*N the breeding of this small Bodie of Short-writing I ayme at the husbanding of the Hand (as of Time and Place) that it might not with distorted Characts be discustomed from good formes of vsuall Letters ; and to that end of the selected particles of their severall structures, I have composed parts of my Alphabet, which with a few short Rules (of the due disposure of the Characters) comprised in two Chapters, containes in effect the whole Art. Touching th'esteeme of the Method, the iudicious may satisfie himselfe, put it to the Test, and determine of the difference

To the Reader.

twixt it and other Formes, both for easie compassing and for speedie, close, secret, and pleasant dispatch. For the Angles, Breaches, Passages, Combinations and other Dimensions in this and in all other writings, are so manifest to the Eye (of iudgement) that a meere stranger to the Art may plainly discern the compendious and commodious frame of words, and by consequence be a competent Iudge of the most active, swift, and close penship of severall Inventions resolved vnto him by exemplary demonstration. For tryall of such Inventions by the speediest dispatch of the Writer, 'tis a poore supposall of due prooffe of preheminance. For what is't but dexterity (manuall and animall) of some agents which in vulgo workes dilceptio visus & iudicij, in attributing more worth to the Writ, than the true Test of th' Invention can attest; For ouer-skewed inventions, defalking th' Alphabet well nigh to th' one halfe, to straine the Art
ahone

To the Reader.

above El, let better wits labour (if they will) to anatomize and shew how farr they ar from Art, Forme, and Reall performance so to anticipate the gorging of gulls with Gudgeons. But these curious incorporations of Letters varied into diuers Spellings by ordinary Impression, by Incorporation, by Implication, doe varie one and the same Writ into seuerall expresseions, and so necessarily incumber the Lexion. A shrewd incumbrance sure, when a iudicious Tutor stands alwayes prest at elbow (or rather at each hand one) to traine and teach to spell & speake, I meane the Sence of the Place by precedent and sequent dependence, which at an instant doth trace-out, lead and tread the road-way to the Reading, and clearly discusse all difficulties, which indeed are nothing (for matter of intrication, but rather the very praise of the Inuention, if duely estimated) to the various Lexions in euery language attributed to the selfe same words, which car-

To the Reader.

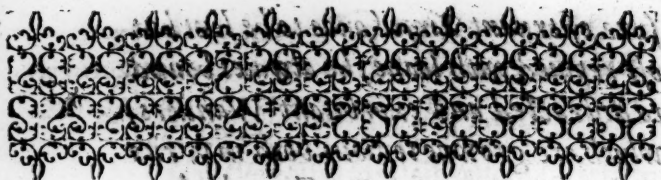
rying identity of sound and composure, doe yet transerre the sence to farre different significations, without any imputation of confusion or imperfection to the Tongue. And all these difficulties (admit them such) are easily salued, and halfe the fourth Chapter, and all the fifth salued by applying my Letters to those formes of Short-writing, which intimate regionary Vowels by contiguitie of Consonants (not by their contingence) as mine doth many times, and to which no Alphabet can be more accomodate; for then all coniunctions of Characters will be meere Incorporations sans, Implication of Vowellage or intricacion of the Lecture. But I haue confined my selfe to a more exact Method, which recompenseth th' expence of some few more minutes (which yet I may not graunt) borrowed to th' attaining of this Theorie with the profitable purchase of many houres gaine in the Praxis, rather than for the idle fond esteeme of a small measure

To the Reader.

*sure of truant Time (once to be lent but
oft repaid with loane) be alwaies bound
to distracted and exorbitant Wanders,
which are growne tedious both in Writs
and Wits. For every Practique hath its
Art, and every Art its Compendium,
which built upon a few selected Bases,
balkes all circulating Complements as
deniations and extravagants, if they pur-
sue not the direct Medium to the Me-
ta in Quest. In approuement of which
Practise my Penne (to pass to the Post-
writ) pitches period with crane of
friendly entertaine.*

Thine

WILLIAM FOLKINGHAM.



*To Masters of the Post, & all Postagers,
Pen and Post-Masters, Hasters feet, & Stagers.*

(Books,

1 WHO constant checks luxurious thoughts for
Best Writts with Method in each Art accoasting,
Few counsels with, with but one Minion looks,
Posts to proficiencie by nighest coasting.

2 This Age growes active still each Art acquires,
Speed-full Compends to post vnto it's end;
Disfmes the Pages are, Algebriques the Squires,
O'th Body, which Arithmeticke attend

3 And t'abstruce Quizes Post each preft resolute.
By Bale and Perpendiclers Geomets,
Each Figure to Triangulates dissolue,
Whence Plots and Calculates set perfect Mets.

4 Preft *Mannus-Medica* aptly ministers, (stiques;
Not braggart Mountebancks Quack(salued My.
(Ale-founded secrets, vulgar, meere sinifiers,)
But Art-founded Basals, right true Chymistiques.

6 What should I more? each Practique hath its Art;
Th'ingenious Courtier t'Aulick Posture Pernes

His

His Action, Passion, Genius, All to'th Heart,
To scale the glitter and grades true Honour craves.

7 The Martialist through pikes and perils great,
Flies to the Feild of Honour; horrid Seas,
Stormes hideous, diasters sauage threat
Discouersers; yet posting on they prease.

8 Nor soyle, nor toyle it is, but Ballance true
Of Trade, of Dyet, Cloathings, Custome, Coyne,
That to a Countrey posteth wealths accrue,
More than sans those the richest Indian Moyne.

9 In Countries and in Courts of forraigne Coast,
To Places priuate, and to publique too,
By merit some, some by meere fauour poast,
Out-stripping others in endeared Doo.

10 To barren Cupping Craggs Phœbus attracts
Full Springs, not alwayes found in fertile Meads;
The Iudges eare beates bare and treads the Tracts,
That to his well-heard Fau'rites Quarter leads.

11 For name and fame Artists and Artizans,
Will swinck and sweat till they the same haue rought,
So'le canning bates, so'le clawning Curtizans,
Till Traders stale they grow, even arrant naught.

12 Post-speed he angles, and's a canny man,
That with a Gentle bate, sleek mistrie Magot,
Plumpt with th'inchanting oyle o'th powerfull Can,
Can fish, can flesh, catch, cooke, sans fire, sans fagot.

13 Ballanst with pure extracts, industrious Bees
Post farre and neere to Dædale Architects,

But

But neat roomes and sweet bloomes base Scarabees,
To crowd in Cow-shards, post with scorn'd neglects.
14 By ranck gums, strong breath'd *Cumin* woon, mild
From towry roses to fatid holes doe flock: (Doves
What more, tell *Venus*? thou best knowes their Groues,
Their salacies, their fallies, and their Shock.
15 What then; fith Arts and actions good and ill,
Post by compendious meanes vnto their Marks,
With no lesse warrant sure, the dextrous skill
Of Pen may Posters make of plyant Clarks,
That th'Engine of all Engines chiefe the Hand,
The Tongue may æquipage, if not command.

Per G. F. G. M. & M. S.

Post- Writt.

*Posting with current speed like Paquets close,
I couch and seale my Lines with secret skrewes,
Whose closure Oedipus can nere disclose,
Nor once unwinds my Laborinthian Clewes.
I cause the winged Pen to equipage,
The fluent tongue with Charact's luminous,
The Margent small to parallel the Page,
The Vade-mecum the Voluminous.
My Lines so limne and locke the Treasure,
Of precious Time and trustfull Secresie.*

Thomas



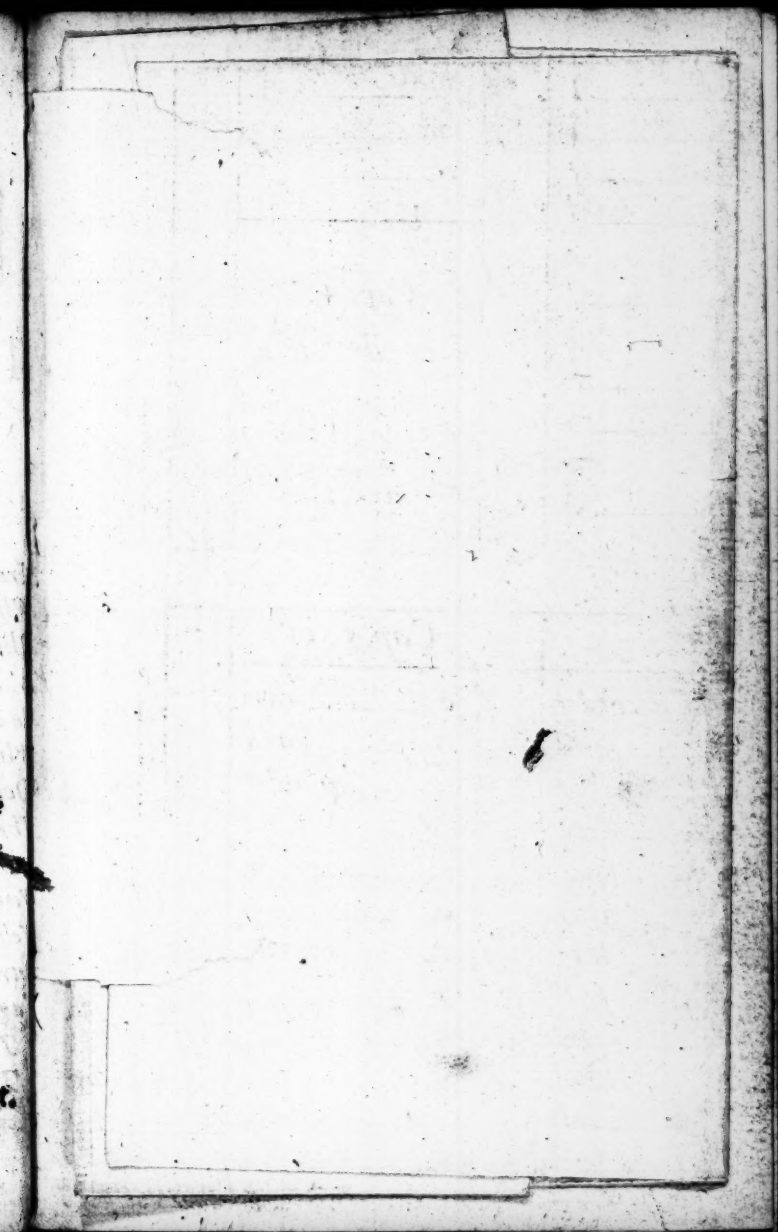
THOMAS BONHAM Doctor of
Physicke, to the AUTHOR.

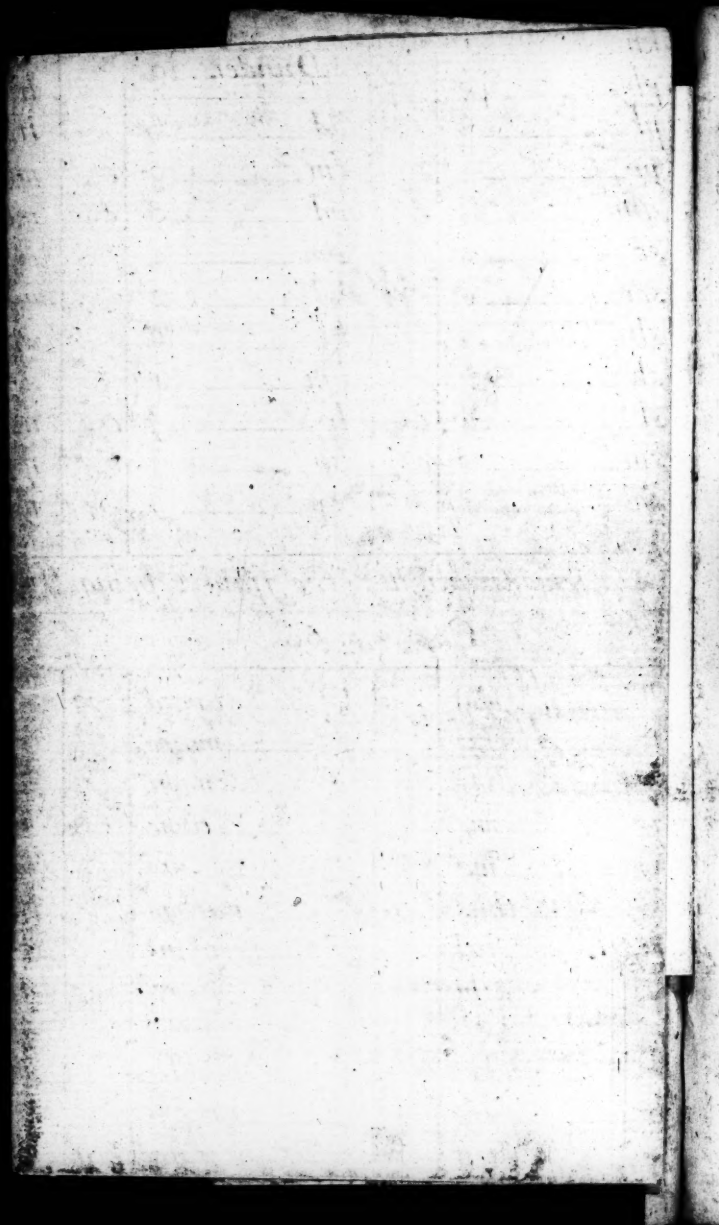
- 1 *Right well spent vacant howres: thy recreations,
From th' Arts of Number, Measure, Weight, produce
Fruits more mature rich than their lucubrations,
Which daily beat their braines with paines profuse,
The goale to get in th' Art they howrely vse.*
- 2 *Sith then these Pastimes of thy sportive Muse,
In learnings of the By so much attaine,
What Postages, and what Compendis Reduce,
Doe those thy serious studies of the Maine,
The Practique Physicall, at thy hands gaine?*
- 3 *Full well I know thy apprehensive Braine,
With Arts and Mathematicque acquistes
Well cultur'd, can by thy industrious straine
Retrine right true methodicall exquisites,
Taggrate thy friends with Medique expedites.
Th' Arts Clew let Dadale Hand then loose to its Postage,
Throught's darke Meanders, by the nearest Coastage.*



Martin Billingsley Master of
the Art of Writing, vpon the Worke
of his worthily respected friend
Mr. William Folkingham.

*To purchase fame and Praise in this rare Art,
Many haue Labourd to produce their wit,
And some therein haue earnd their due desert,
Whose well-gaind Time by their Inuentions fit
Ought to prouoke us; first to giue God praise,
Then crowne their merits with a wreath of Bayes.
But as in all things there's a difference,
And one exceeds another in his way;
So here, many haue strid for excellence,
Though most haue failde, and fowlely gone astray:
That while by meanes Mechanicke, they doe thinke
To shew great skill, they into Error sincke.
Then here digest the Method of my friend,
By what a speedy well-proportion'd way,
He comes to finde th' Arts true and compleat End,
For which, I. (as all men) cannot but say,
He hath the Spurs of Post-Writ truly wooon,
Out-stripping All, that for them ere did runn.
Post-Writer.*







Post-Writt.

POSTAGE I.

STAGE I.



BRACHYGRAPHIE
*is the Art of impressing
writings in compendious
Time and Place : and
this is either Elementall
or Verball.*

*Elementall Brachygraphie is the con-
tracting of Charactrs, and of Words composed
of Charactrs.*

STAGE II.

Of the Alphabet of Characters.

THat Charactrs may briefly be impressed
they must in pericular (li commodè
queat) consist of single or concrete motions

B

of

of the penne, and be limitted respectively to severall letters of the Alphabet, that they may aptly incorporate into double consonants and other couplings.

The Alphabet, composing the structure of words in this Method, is distinguished into three sorts of Characters, according to the severall scite and analogie they hold with the supposed Line or Rule you write by.

1 The first sort are such as range-with, or keepe-about the ordinary pitch of the Rule or Rowe, exceeding neither in Height nor Depth, as are the Medials or Regulars being all the Alphabet except eight long Letters.

2 The second are Altals drawne from above, and landing at the foot of the Line, viz. *f. l. q. r.*

3 The third are Basals, falling from the Head of the Line, and landing below the Foot, viz. *h. p. r. w.* Yet all these Irregulars are reducible, and are oft contracted (*h*, and *t*, onely excepted) to Medials: so *w*, becomes a Conuert, both de facto, and de iure, to *u*, his proper Character. The sole Caueat in these contractions is, that the
haire

haire strokes in p, and q, be shorter than the latitude of the Line, to distinguish them from ioynings with e the slope.

I haue giuen you a compleat Alphabet, but more for forme than vse: for many of the Letters might wel be omitted totally to good purpose. *I* and *e*, are rare in impresse, (though frequent in implication) saue when the last growes incorporate by acuting the foote of another Letter; And custome might well accommodate *c*, *n*, *f*, *t*, to supply double places, their owne and their consonists, *g*, *w*, *z*, *d*: what great censure then merits the supposed similitude of *c*, and *g*, when there is lesse dissonance in their prolations, then difference in their proportions, th'one being more than halfe an oual, th'other a semi-circle. The like may be said of some others of like sound, were it not too vncouth to the palate to make so numerous a change. I admit of *y*, to yoake with other letters for implication of vowels, for auoyding duplicity of puncture, his daily Deputé.

STAGE III.

*Of incorporated Letters and double
Consonants.*

THe Incorporation of Letters is a *successive contracting of Chara^ct^rs into self-bodied structures, either Concretine*, when they are made one by a selfe-lineall and immediate continuation of the Stroake, where imagination, rather than sensible distinction or connexion, limits th^e extension and latitude of each severall Letter therein comprised: Or *Discretine*, when they are incorporated by Angular or *Lateral* coniunction, discovering the particular formes and extents of their severall Chara^ct^rs.

Concretes are such as are noted in the Table with c.

These Incorporations are further increased by a punctuall practise, to imply Precedence and Duplicity. Of the first, she incorporates lp, lr, fr, pr, gth, by a punctuall under them are innerted into pl, rl, rf, rp, ght.

Of the second sort are all the Irregulars, which being of the same seite or posture with b, doe oft comprise it, intimated onely by punct over or under th'incorporation to poynť forth the Precedence. Discretes are those (and others) in the Table left without notes.

Doe not now imitate the Hor-spur Poster, that's all for horse, horse and away, neuer calling for a cup of Cos to coniure vp the Best and whet his spurs, but sneaking into the Stable, immures himselfe amongst Beasts, which run at their Masters command, not at their fellows: but take Rest and Repast, and euermore well digest former passages before you passe from one Stage to another.

STAGE IV.

Of the Implication of Vowels.

Implication of Vowels is a Regular comprising of them without their particular Impression.

To conceiue this, know that euery Row or Rainge of Letters or Words doth admit (imaginarily) of a Diapent or five-fold diuision

uision by parallel lines cutting long-ways through the breadth of the Letters or Line.

1 The first Parallel in Height and Right, runs along the space betwixt the heads of the Aitals, and th'other Letters in (Medio scilicet.) for a.

2 The second levels the heads of the Medials and Basals for e.

3 The third cuts through the Center or midst of the Medials for i.

4 The fourth runs by, and rules the feet of the Medials and Aitals for o.

5 The fift and last Parallell, lines the space twixt the feet of the Basals and th'other for u : See the demonstration.

6 In all which the Puncts in the Parallels imply the five Vowels, respectively suitable to their stationall Regions and priorities in vulgar enumeration, and must be laterally placed to the Dexter or Sinister Hand of the Consonant, respecting the precedence and sequence of the implicable vowel : See the Table.

7 In like sort and position are Letters placed a-part in Vowel Regions, to imply intercoding Vowels, but most eminently in parallels of a, i, u. This disjunct Implication is the usual forme of intimating Vowels in other inuenti-

ons of Short-writings, and the like practise Note.
here supersedes all incumbrance of intricati-
on through various Lexions.

There is another Implication of Vowels
by single or mediate touch or conjunction of
Consonants respectively and indifferently for
all, but most frequently for c, l, o.

8

But the peculiar Implication of Vowels in
this Method, is attributed to the immediate
laterall and single touch of Consonants in Vo-
well Regions.

9

Here note the Punctus e latere (or late-
rall touch) attends the Mediale, retaining
regionary right of vowelage, both in their
elevation and depression.

10

The same Implication holds in double
Consonants, which in that respect are ever e-
steemed as Singles.

11

Hence collect that the vowels are oft
implied, but very seldome impressed:
Cann these rules well, & you have past
the pikes of Postage.

Here might I conclude Implication, save
that the Art hath lent to the two Letters
that sound and style it so, a Ternary of By-
Charaëts for peculiar uses, viz. the two small
Charaëts to r, and the blot to t.

12 The first r, to begin a syllable where the Basall frames not so fitly for that purpose.

13 Th'other r, being the least production of or to a punct, is constant to his colours, though he march most in the Rere, sets up his rest to be no Bigamus nor Ambodexter, and hands but with one at once, for such lineall league extended to two Consonants dissolues the r, and the double touch turnes Vowell, as in fig. 8.

14 Besides this r, to avoid confusion with n, neuer ioynes with it, yet it admits punctuall production (like n, produced to an acute poynt for th'old Brachygrapher, &c.) to produce the syllable by implying e, after r, by th'extention.

15 For t, it is converted to the Literall or Liturall punct (the Center that all things tend vnto) and attends most the taile of Consonants, to dissolue and blot out vowels of implication.

16 In other places, 'tis implicable like other Consonants.

STAGE V.

*Of the Nullifying or making voids the
Implication of Vowels.*

THe Implication of Vowels by coniunction
of Consonants, is sometimes drowned in
the Incorporation, but most remarkably by
punct or Letter found in the first or last pa-
rallel (ouer or vnder the poynt of connection)
transferring the vowell to the puncture.

Also a double touch in the Line annibi-
lates all coniunctiues of applying e, i, o, yet g,
d, ioyning thus (o) through three Regions,
stands soly on the sole and base to intimate
and spell the immensurable Basis of all blisse
and goodnesse, GOD soly good and infi-
nite.

For pendent Incorporations, they are
not within compasse of angular touch,
and are therefore sounded, sans Vowels,
(saue those of prolation) as fr, lp, tr.
But the greatest scruple is when Consonants,
angularly ioyned, are yet sounded without
vowell,

vowell, as the double Consonants *rd, rm, nc, ng, ns, rs*, which are as usually so taken, as for their spellings *red, rem, nec, neg, nes, res*: Nor is the reforming of this variation of *Lexion* very necessary in this Art, which aymes more at speedy dispatch in writing, than in reading, yet may the nullity be noted with any peculiar marks; so may lesser and greater distance in the *I* place imply it and its nullitie.

3

The joining of Vowels and Consonants, implies onely themselves; yet a Vowel set apart from a Consonant goes not without implication of vowelage, as in *dian. Cap. 4. in Tab.*

And here may I conclude the elementall part of Short-Writing, for the Compleat Art, with this Caution, that when you vse it not for close nor secret writing, but for speed onely, 'tis then not amissie to take more liberty both for distance of place and fulnesse of Letters, the better to distinguish Implication of vowels depending vpon Parallel lines. Nor doth it a little conduce for speedy and formall dispatch in Penne and Read to write vpon ruled paper.

But for that there yet remaine some other

other materiall helpes proper to the *Post-writt*, I thought it not impertinent to touch them in another *Postages*.

P O S T A G E . II.

Intreating of Verball Brachygraphie.

S T A G E . I.

Of Positive Characters.

A Good Enginere, in deriving Navi-
gall passages, from vnpassable Cur-
rents, confines not himselfe either to cut
out a Thorow-new Fosse, or to rectifie
the olde Channell for his Conuoy, but
wauiing still th'one of them, pursues this,
and followes that, as Art and the Medium
shall demonstrate. In imitation of which
practise, hauing hether to run the Leuell
of a new Tract in this Inuention, herewil
I pitch a Locke, and fall into the Current
of some ancient Abbreviations already
sounded, or fecible for portable, to piece
vp a passable Conuoy for my *Post-
writt*.

*Verball Brachygraphie is the Abbrevi-
ation of writings by the Impresse of Pars pro
toto,*

toto, and is either *Dictionall* or *Orationall*.

Dictionall is the *Abbreviating* of words, by leauing out some Letters comprisable in the due composition and prolation of the same.

This is *Positive* or *Compositiue*.

Positive *Abbreviation* is the penning or putting of one Letter, or a set Character not composed of Letters, for a word, or for a structure of Letters.

Set Characters are of frequent vse in diuers learnings & languages, *Arithmetick* and *Geometrie*, are not without *Positive* Characters for Collicke quantities *Figurall* and *Radicall*, yea, the whole Art of Numbers is performed by a few Characters, which varied in Place by *Quaternaries* and graduated by *Decimality* from *Integers* to *Fractions* (*etiam minutissimas*) concisely and exactly vnfolde a world of most exquisite and infinite rarities of *Resolutions*. *Astrology* hath her Character for the signes of the *Zodiacke*, for the *Planets* & their *Aspects*: Nor wants *Physicke* her Characterismes for weights and some other intimations, amongst which the *Chymists* are very copious in their set Characteries wherewith they palliate

palliate selected Notions. And by what meanes is the Theory of that diuine Art which sympathizeth with the Angelicall harmony of the heauenly Spheares, and heauen-affected soules, demonstrated, other then by a sacred Character, which by Keyes, Notes, Ligatures, Puncts, Signes, and other distinctions (diuersified also vpon a five-lined parallelisme) teaches to modulate and eleuate admired rarities of *Musike*, to infinite varieties of Tones and Tunes?

And doubtlesse were every Radicall word in some one Language for all, confined to it's Positiue Character (according to the practice of *China-writt*) which should expresse no difference of Syllables, but of sense, there would be produced an Art of *Short-writing* most vsfull and vniuerse for all Languages, without knowledge of more than one, I might say of Literature; for the Radicals might with puncts, accents, and other particles, bee varied in kinde, number, moode, tense, and other Grammatiques requisite for a compleat Language, to facilitate the construction and Lexion.

Now

Now to accommodate Characts to these Arts, they must bee very manuell and expedite, consisting of a single or at least of a continued motion of the Pen; of which sort, 'tis an easie matter to inuent many hundreds (though Mr. *Top*'s Charactericall Table, in his Olive-lease of 28. sundry Nationall Alphabets, afford but a few fit ones) whereof many a singular (oft significant) Character may serue to intimate diuers particular expressions, distinguishable by the sense of the Place.

But to weaue this curious webbe of word Character, there must be more woofe than my worme hath spunne: I will therefore rather waine it, than weaue it vnworthily; onely for a taste, see the Positiue Characters, though some of them bee fracture.

To make Positiue Characts more familiar, some Authors prescribe diuers frequent words, & terminations, to be penned each one by it's first Letter or set Charact, respectiue diuersified into many dozens, by so many puncts and accents of different location about the Letter.

Letter. Others rather approue to intimate words by their first Letters (the great and small, of seuerall hands or Alphabets) without punctures, to cleare & quit all confusion incident by misplacing of particles, in the speedy dispatch of the Pen. And those that can these Inuentions, will say they are well Labourred, and of commendable vse, the maine Impuration is (to waue (as they might also) their Anfracts, Diphthongs, and Terminations) that their numerous diffused, and ill-marshall'd dictions and distinctions, not yet Bright enough, nor Bayled from dungeons of doubts and dilemnaes, take vp more time in attayning to them, and more surcharge the faculty memoratiue to retaine, and the distributiue punctually to dispose the particulars of the in-artificiall Chaos of incumbring Characts *ad vnguem* (as they ought) than men, that are taken vp with mannages of moment, can well afford to desalke from their other affaires; the Art it selfe, though neuer so perspicuous, (much more when 'tis obscured with so many intrications) being in deed, as all

Arts

Arts are, more specifique for younger yeares, in whose humid and vnpestered Braines diuers *Ideas* may impinge deeper impressc, for due retention and disposall.

But for such as with lesler paine desire to imp their wing of writ with better farrells, or those which wanting dexterity in various penship of seuerall hands, or new Alphabet, requisite to th'attaining to any exquisite faculty in these Arts, would yet gladly imbrace some helpe for more actiue speed in penning of speeches by vsuall Letters, let them for *euery Letter of the Alphabet conch 7 vsfull and fit words vocally ranged into Hexameter Verses*, for prest pennage of each word by it's first Letter (the small in any hand) and a punct or accent respectiue diuersified by 6 different places. And so shall hee most easily store vp and keep in Promptuario, a Methodical & memorable Treasury and Repertory (voyde of incumbrance or hesitation in distributes of the leading Letters, & their punctures) of 182 words, multiplicable to many moe, which shall prooue the most artificiall, actiue and

and approved Spurs for euery *Post-writt* that haue beene inuented, pricking vp the same to a passable swift speed in the penning of words, euen by the meanest ordinary hand; besides that, by this meanes shall bee contriued a *Dedalian* Locke and Key (equall to the Blancks, or to the numerall Ones) to shut vp secrets from discovery of the most piercecy'd *Argus*. But for pen-Masters, vpon whose touch of quill the numbry formes of seuerall Alphabets attend, as ready prest and penned, as various sounds to *Dowlands* actiue contacts vpon his Lute, the volubility of their Genij and Ingenious hands may supersede all confinement to punctuall distinctions in this posture of a Letter for a word.

For a president I haue once runne thorow the Alphabet (the like may be done for any purpose or Language) where the first word in each verse is intimated by it's first Letter simply, the other 6, by 2 ternaries of puncts, diuersified by Region and Place, the first being above line, the last below; both running from the Left hand to the Right, as you may see by the first

C

Line

Line or Verse poynted accordingly.

The paines of this purchase is small, and pleasing vsē will so imprint them vpon the leaues of Memory, that the loane of one howers expense in the purchase, shall be repayed with a continuall Reuēue of Centuries in the practice.

To this *Positiue Part* belongs such as these that follow, *I. E. L. C. S. Iohannes Episcopus Lincolnensis, Custos Sigilli. D. O. M. Deus Optimus Maximus. B. M. Balneum Marie. s. s. s. Stratum super stratum.* The like for other names and many other Notions.

Also all numerall words hauing natine Abbreniation by Letter or Figure, as *V, 5; X, 10; L, 50; C, 100; D, 500; M, 1000.* So *6, 4-manus, Sextus Quaterman, 1100, 20-man, Millescent Twentiman.*

STAGE II.

Of Abbreniating of Words.

Compositiue Abbreniation is the penning of a syllabicall part of a word for the whole, and is either *Mediall* or *Finall*.
Media

Angl	altarq;	af
Blafe	baptism.	br
Claine	changing,	ch
Dark	dainger	dr
Earth	ealthfull,	ei
Falsh	familiar	fe
Grace	graueti, at	gr
Hath	harbour	he
Inck	impar,	ile
Iaus	jacket	iea
Knaue	kankar,	ku
Laugh	labring	lea
Magn	market,	m
Nakd	nature,	ne
Oath	oastr	of
Plain	plausil	pl
Qual	quaking,	qu
Raul	rauenous	rea
Straie	strained	fre
Trans	th'archer	ten
Vndr	unapt,	utt
Vanq	valiant	ve
Walt	wanteth,	wr
Xalt	xamn (change	xti
Yal	yarking	yel
Zach	zabulon	zee

The words of the first
an

Line or Verse poynted accordingly.

The paines of this purchase is small, and pleasing-vse will so imprint them vpon the leaues of Memory, that the loane of one howers expense in the purchase, shall be repayed with a continuall Reueneue of Centuries in the practice.

To this *Positive Part* belongs such as these that follow, *I. E. L. C. S. Iohannes Episcopus Lincolnensis, Custos Sigilli. D. O. M. Deus Optimus Maximus. B. M. Balneum Marie. s. s. s. Stratum super stratum.* The like for other names and many other Notions.

Also all numerall words having native Abbreniation by Letter or Figure, as *V, 5; X, 10; L, 50; C, 100; D, 500; M, 1000.* So *6, 4-manus, Sextus Quaterman, 1100, 20-man, Millescent Twentiman.*

STAGE II.

Of Abbreniating of Words.

Compositiue Abbreniation is the penning of a syllabicall part of a word for the whole; and is either *Mediall* or *Finall*.
Media

Spurs for Pass-Write.

Angl	altarq;	afterq;	anima	accompt	author	aylor.
Blafe	baptism.	breaking	bringeth	bloodie	build male	byding.
Claine	changing.	cheeftane,	circum	close,	cruptible	crying.
Dark	dainger	dreadful,	diuine	doubting	dutic	dryeth.
Earth	ealthfull,	eieft	epicure,	expose	euer	enuy
Fals	familiar	fletheth,	firstling	forth	fruit male	fyled.
Grace	graueti, at	greatnes	glifting	gould,	grudge male	gryping.
Hath	harbour	helping,	hinders	house	hunger	hypocrite.
Inck	impar,	iles	ining	into,	impute nihil	istry.
Iaus	jacket	iealous,	jift	joyned,	judgement	jybeing.
Knaue	kanker,	kneeling	kindred	know,	knuft quod erat	knyfe.
Laugh	labring	leaneth,	lightning	loue,	lustily	lyuely.
Magn	market,	mercfull,	miser à bene	mortifie	much	mylde.
Nakd	nature,	neglect	night	noyfe,	nursing bene	nyghbour.
Oath	oaftr	offendr	omnipotent,	ooke	ought nihil	oyling.
Plain	plaufil	pleafure,	princing	proue,	pluck bone	prync.
Qual	quaking,	questeth	quited	quote,	quuse mihi dic	quyre?
Raul	rauenous	reaching,	rincleth	roofe,	ruffly	ryueing.
Straie	strained	strengthen,	stinging	floathfull, male	stuck	shryne.
Trans	th'archer	tempteth,	thirsting	throat,	truth bone	thryueth,
Vndr	unapr,	uttreth,	upright	timor,	ultu	ughly.
Vanq	valiant	vengeth,	victor bone	votarie,	vulg	vyld.
Wast	wanteth,	wretched,	whileom,	working, male	warsh	whyde.
Xalt	xamn (change	xstream	xquis)	xort,	xult pede	xyled.
Yal	yarking	yelpers,	yild	your bone	yuth nihil	yingling.
Zach	zabulon	zedechas	zion,	zodiac,	zotiel	zyth.

The words of the first Columnne are implied by their first Letters simply, whether by first letter and puncture placed by limitation of the vowels.

The two first are needlesse in vse of my Alphabet, especially sith *b* and *p* may here well
moneserve. So are most of th'other saue for variety.

_____ <i>mbl.</i>	_____ <i>wane, water, surges,</i>
_____ <i>mpl.</i>	_____ <i>extreame.</i>
_____ <i>ngl.</i>	_____ <i>exorbitant.</i>
_____ <i>nkl.</i>	_____ <i>squal, euen.</i>
_____ <i>lsh.</i>	_____ <i>unequall, vneuen.</i>
_____ <i>ph.</i>	_____ <i>paritie, paire.</i>
_____ <i>for.</i>	_____ <i>circle, circular, circumference, &c.</i>
_____ <i>str.</i>	_____ <i>headlong.</i>
_____ <i>rb.</i>	_____ <i>Cattell, beasts.</i>
_____ <i>thr.</i>	_____ <i>vegetable.</i>
_____ <i>angl, angel, corner.</i>	_____ <i>flesh.</i>
_____ <i>behold.</i>	_____ <i>fish.</i>
_____ <i>blor.</i>	_____ <i>ouer, aboue, heauen.</i>
_____ <i>broken.</i>	_____ <i>under, beneath, earth.</i>
_____ <i>rosse.</i>	_____ <i>forward.</i>
_____ <i>crucifixe.</i>	_____ <i>backward.</i>
_____ <i>as if it were.</i>	_____ <i>K.G. } God.</i>
_____ <i>as if he should say.</i>	_____ <i>K.E. } the kingdome of } Christ.</i>
_____ <i>the Lords Supper.</i>	_____ <i>K.S. } Satan.</i>
_____ <i>God the Father, God the Son, &c.</i>	
_____ <i>the Trinitie or vnitie of the Godhead, left inexplicable:</i>	
P. 4. _____ <i>this Text or Subiect selfe diuides it selfe into foure parts.</i>	
C. _____ <i>the Coherenoe or dependence.</i>	
D. _____ <i>the Doctrine hence to be drawne.</i>	
R.D. _____ <i>the Reason of this Doctrine.</i>	
V. _____ <i>the Use to be made, &c.</i>	
O. _____ <i>the Observation from hence to be gathered.</i>	

Mediall is the contraction of a word by penning the beginning and Termination of the same onely with a dash over it (if need be) to note the defect, as aia for *anima*, apate for *apostumate*, hoble for *honourable*, mia for *misericordia*, mlia for *melancholia*, spus for *spiritus* : yet some intermediall Letters of eminence may be v^sefully inserted, as anqtie for *antiquity*, vnfnes *vnthankfulness*, temtus *tempestuous*, magfne *magnificence*; but the dash is superfluous in Characterie.

To this Place may be referred the writing of words after the vulgar sound, not regarding the true Orthography, as for beauty, carique, deaw, health, goodnesse, myrrhe, neighbour, righteous, should, tongue, thorough; to write buti, caric, du, elth, gudnes, mir, nibor, ritus, sud, tung, throu, thro, or trou; so aunter, peraunter, dilog, ruly, Surgin, vement, for aduenture, peraduenture, dialogue, ruthfully, Chyrurgion, vehement; so u, c, m, you see them.

In like sort, vowels of prolation individually sounded with other Letters (whence the name of Consonants is deriued) may oft with

conueniencie be omitted in writ, as b, d, bf, dm, rt, tr, xl, xlt, xs; for be, de, bef or beef, dem or deem, art or ert, tar or ter, excell, excellent, excelle; e, s, n, l, he is in hell.

So u after q, as qm, qrl, qst, for quem, quarrell, quest. And en before gth, and u, au or ou, before gh, and ght, as in length, strength, laugh, bought, sought, and the like.

To this Place belongs the contracting of two or more words into one, as noſtin, for noſti ne? lilo, for licentiam interloquendi: Vinum Cas for Vinum colore, odore, ſapore inſignitum. So the ſeauen deadly ſinnes are intimated by one word in this verſe:

Si mortem vites ſemper Saligia vites.

But theſe conceited flashes of Wit and Writ are as penurious for uſe as number, others are more frequent and uſe-full, as th'our, for the hower; th'uſe, for the uſe; I'ue, I have; Ile, I will; heeſt ate, he ſhall haue it; th'ral, they are all; yilal, you will haue all.

The ſyllable con may well contract the terminations (if you affect them) of cion, ſion, tion.

Finall

Finall Abbreniation is the decurtation of words by penning their first parts by puncts at their fractures, to imply their complements, as in our Recipes, thus, Rx. pil. coch. ʒ. ij, pil. pol. ʒ. j, diag. et troch. alh. an. gr. j ʒ, ol. mac. g. ij, ol. zz. g. j, cum aq nra caphal. q. s. f. p. 7. deaur. The like in these Verses :

Prædicit primo. Reu. Sim. Le. Iud. Zebul. Ischar.
Post Dan, Gad, Ash. Naph. Iosepho, Ben. mo-
(riturq; .

But the first syllable with, or without, a leading letter (or moe) to another, may supersede both the puncture, and all puddring incumbrances of the braine, by a world of ill-marshald terminations, as euerl. or erl. for euerlasting, comb. for combination, himf. or imf. for himselfe, iniq. for iniquity, notw. notwithstanding, tms. or ms. themselues, tranq. tranquillity, whenf. or wnf. whensoever : much more when it signifies the whole word, as in carefulnes, sloathfulnesse, wrathfulnesse, &c.

*When in a curious Land-skip you doe finde
A Stags hanch there, and here his lofty head,*

A

*A bonny Packe of Hounds not far behinde,
 Straine in a sheet hard thrusting for the lead,
 Here coursers fore-parts, there their hinder lymmes,
 With thundring hunters in their proud careire
 By peice-meale showne, who but in's conceit lymns
 Compleatine parts, which to'th eye not appeare?
 And peering o're the hill, a steeple spire
 Tels there's a Towne i'th Vale, a Tent, or two,
 A numerous Campe, the Crescents ensign'd gyre,
 Mid part'zan-heads the Turkes huge armie too.
 So th' Alpha of long words with Catenations,
 Or Sense, may more designe than Terminations.*

Suppose in the examples that follow,
 that the terminations of different Letters
 were left out to be discovered by sense,
 how easily would the precedent and se-
 quent words make supply, especially
 whilst the Subject were fresh in Memory?

*Ill-poiz'd Opinion to imployment posits,
 Pendus iners fungi, whilst solid wights
 In contemplative Theories their Ghosts,
 Weare-out obtruded from best practick rights,
 Where Grace-blown Bulls to Billowes of repute,
 Mount-vp amaine, capring in pride-swolne puffs,
 But Pearles and pretious Gemms doe lye obrute
 In sordid waues, with contemptible cuffs,
 Fond*

Fond-fram'd *affections* (*Arbiters vniust*)
 Action, Place, Aspect ballancing vneneu
 Box best deuoirs detrued with disgust,
 From th'wondred shows of the phanasique heauen.
 Where gilden *Creat-ures* by meere fauour bred,
 Are fed by Fortune, by dependence led.

This Rule (though most facile and familiar) is most remarkable and vsfull in all Short-Writings, cutting-off two o-ther from the Art, th'one of *Synonymies*, th'other of *Anomalies*, both which might otherwise serue to good purpose, for that they substitute short words for long; the first in like signification, as ayde, fame, rash, talke; for assistance, renewne, vnaduised, communication: the second in vnlike, as hell, plague, proud, wealth, written with notes of distinction for Heauen, remunerate, humble, pouerty: But the first syllable is as brieft, and quits much paines, and many Quæres. Thus much for Dictionall Brachygraphie: Orationall follower.

STAGE III.

Of the Abbreviation of Speeches.

O *Rationall Brachygraphie is the Abbreviation of Sentences, or of continued Tractates.*

The Abbreviating of Sentences is either by Decurtation, penning a competent beginning of an habituall or knowne Lexion with &c. at the Break-off, to imply the Sequence. But in quotable Writts quote onely the Author and Place (in the Margent if you please) and supply the obseruation by Reuise, and inspection of the Text. Here needs no example.

Or by Contraction, reducing Rhetorick Dilations to Laconick breuity; as if, Will neuer this ambitious Masse of flesh and bloud take into serious consideration, out of the bowels of what diffused substance it was extracted, and to what intent and purpose the great Creator of Heaven, Earth, and of all things hauing beeing within their vast circumferences, breathed a liuing Soule into this earthy

earthy lump, induing it with Reason, which all other earthly Creatures want, made this Microcosme of the Vniuerse, this thing styled Man after his owne Image, &c. should be contracted to, Will neuer proud Man consider of what, what, and why God made him? But this *Brachylogia* (you will say) impeaches the Authors Phrase; yet Epitomes haue their Praise.

The Abbreviation of continued Tractates is the contracting of them, by penning the Logickall Analysis of the Discourse with the Quotations, or of the Principall or Punctuall words onely.

Either of these Abbreviations may rectifie the Memorie for full amplification, but the last is most pertinent to Historiall Narrations, being there very preualent, and of excellent vse.

For demonstration of the first, I may referre you (not here to tyre with tediousnesse) to *Polanus* his exquisite *Partitions*; or of both to *Gemma Fabri*, where you shall finde perspicuous Resolutions and Contractions of the Bible.

Yet for an instance of the last, giue me leaue to giue the close to this last part

(setting vp my Rest for the whole Art)
with remembrance of the last and best
Gift, Rest, Adieu, intimated in the three
last Chapters of *St. Luke*, long since ab-
breuiated by *Dr. Humphrey* into these
contractive Verses.

(enses.

Dat *Corpus*, certant, spondet, Petrus, ecce duo
Dum rogat, en capitur, fles Petre, dant alapas.
Eludit, clamant, homicida, Simon, lachrymantes.
En latro, Centurio, membra sepulta, *Quies*.
Fulgura, vestitus, bona nuncia, sermo duorum.
Fit comedendo palam Christus et *Astra* petit.

FINIS.

